

GROK 7

Date: July 1984

Copy NO: 40

A SECRET PROJECT  
FOR THE PEOPLE  
OF THE UNITED STATES:

ADVICE FROM DR. TONI GRANT

HEARD DAILY ON KABC RADIO (790kHz AM) IN LOS ANGELES.  
HEARD NATIONALLY ON THE ABC RADIO NETWORK.

CALL NO. 102381-13451A

NAME John

AGE 28

OCCUPATION bus driver

PROBLEM Increasing inability to respond to blatant incidents of child-abuse witnessed on the job. Caller voices concern over this self-described "feeling of numbness".

COMMENTS Caller's situation, termed 'emotional blunting', common among urban residents exposed to heavy media saturation. Concern is uncommon, encouragement of this through therapy recommended. Volunteer work with children suggested.

# RANDOM EXEKUTIONS

## Prepaganda for Public Good

A fine selection of quality magazines and music is always available from Random Exekutions; including Charles Manson and Coum Transmissions booklets and the excellent Force Mental magazine (see Club Moral interview, this issue). Send a s.a.e. or an IRC for my latest stock list.

David Minshall.

David Minshall  
40 Manor Park  
Redland  
Bristol BS6 7HN  
England

Date; July 1984

### TRUTH DRUGS

The technique of administering drugs to put people into a relaxed state is known as 'Narco-Analysis'. It was discovered accidentally by a Texas doctor in the 1930's, who found that by administering scopolamine to expectant mothers it induced sleep and in small doses put them in a relaxed and open state of mind.

The so-called 'truth drugs' are simply ordinary anaesthetics most of which have been in use for many years. Pentothal (thiopentone sodium), sodium amytal and scopolamine have all been used. In sub-anaesthetic doses they relax conscious control and enable the individual to speak without his usual censorship coming into action. Their administration is a very skilled operation. The dosage being calculated to suit each individual person.

The psychologist can learn a great deal of truth not about objective happenings but about the character of the individual himself. This suits the psychiatrist very well, for in the sense that matters to him everything his patient says is 'true' in so far as it reveals his real attitudes to life.

In criminal practice, evidence given under the influence of 'truth drugs' is admitted in certain American courts of law provided the accused is willing to undergo the test.

Questions must be asked carefully and be unambiguously worded. Results vary though. People can lie just as effectively under the influence of a drug as without it and, even when his censorship is relaxed a suspect who is on his guard is able to stick to his original story.

The real value of 'truth drugs' today is to clear innocent persons. As yet no drug exists which can compel an unwilling person to tell the truth.

Text was supplied by Darren Kingaby, with additional information David Minshall. Darren can be contacted at; 127 Spoonell, Dunstable, Beds. LU6 3JF, England.

### Chris And Cosey/CTI

"Songs Of Love And Lust", the latest LP release by Chris & Cosey, sees a definite, almost commercial shift in direction. As always, they build and weave the textures of the new sounds they have discovered into a rich emotional tapestry. As the title suggests, the album deals with the subject of emotion, and the admission of feelings, both sensual and sad. This is the reason for the increased use of vocals, which Chris and Cosey have found unnecessary on previous recordings. Recording began in April 1983, but was frequently interrupted for live gigs in England and Europe. It was recorded at home in Chris and Cosey's own 8-track studio.

Other releases.....

- a) A one hour video of short films, with LP soundtrack have been simultaneously released. Titled "Elemental 7" and released on Doublevision through Rough Trade.
- b) Five 12" singles, are to be released this year. These will appear under the working title Conspiracy International (CTI), and each will be a complete work in itself. Three of these will be collaborations between Chris and Cosey and The Eurythmics, Glen Wallis (of Konstruktivists), and Brian & Annie (Lustmord), respectively. The remaining two will be solo recordings - one by Chris and one by Cosey.

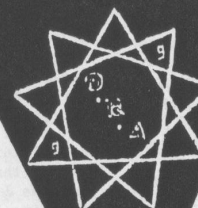
Because of the above releases and future recording plans, Chris and Cosey have no live gigs planned for this year.

The above information is taken from a Rough Trade Records press release and CTI Bulletin - 3

cover; HAPPY HOMES © John Duncan 1981.

following page; first O.R.A. Issue. (Collaboration between EGAS L. & P.231)

O.R.A., 1 rue d'Artois, 78000 Versailles, France.



ALL OVER THE WORLD, ONE QUESTION REMAINS.  
SUSPENDED, WINDING UP THE LINE OF TIME.  
'AT WICH RATE IS MY LIFE SATISFYING ?'

VERY FEW ARE THOOSE WHO CAN PROPERLY ANSWER.  
BUT WHO KNOWS ABOUT THE WAY TO APPROCH IT ?  
THEREFORE, DO YOU DESERVE IT ? WHY ?

EQUALITY IS ALL AND ALL IS ONE  
BUT WHERE CAN YOU FIND ONE ?  
WOULD YOU BE LOOKING FOR AN ETERNAL ABSOLUTE ?

THIS WAS ALREADY YOUR SECOND CHANCE.

EGAS L.

gag



## John Duncan.

### Selected Performances.

- 1984 SIGNAL: Gatty live house, Tokyo. Reichian exercise.
- MOVE FORWARD: Plan-B, Tokyo. High-volume sound in a pitch dark concrete basement room for 20 minutes. During the final half, a film collage of S/M, child porn, Hiroshima victims, diagrams of atomic explosions animated (from illustrations of scientific papers) is projected in slow motion on a room-size paper screen. When the film ends, I set the screen on fire and spray the burning remains into the audience with a fire extinguisher.
- 1981 HAPPY HOMES: performed with Dr. Toni Grant over KABC Radio in Los Angeles and Nationwide over the ABC network. Discussion with a talkshow therapist about my increasing inability to react to blatant incidents of child-abuse witnessed on the job (city bus driver).
- 1980 BLIND DATE: performed in two parts for Public Spirit event series.
- Part 1) I buy time with a cadaver for sex and play a tape recording of the session for an audience.
- Part 2) I undergo a vasectomy operation.
- 1979 FOR WOMEN ONLY: Raymond Rose Hall, Pasadena. An audience of women is shown a porn-film collage, introduced as a conditioning device. When the film is over, the audience is invited to abuse me sexually.
- 1978 EVERY WOMAN: dressed as a man one night, a woman the next, I expose myself to sexual attack from men on a Hollywood street.
- 1977 NO: broadcast live over Close Radio, Los Angeles. Reichian exercise.
- 1976 SCARE: wearing a rubber mask, I knock on the doors of two men I know well. As each opens, I fire a blank-gun into his face and run. Performed at night.

\* \* \* \* \*

### Interview.

D: David Minshall, J: John Duncan.

D: What made you become involved in performance work?

J: I think the answer to this is interesting only to me. It has to do with the idea of psychology as both truth and a lie (non-understanding) and the meaning of actions that both explain and defy rationality. Masturbate into your hand and eat the sperm.

D: How much planning goes into your performances? Do you know exactly what you are going to do?

J: I plan the basic action and figure out what it means when it's over.

D: Much of your work in America seemed to deal with aggression and/or sexuality. Would you say that is a fair assessment?

J: Yeah, that sounds fair. Basically the idea is to show the connections between the two, to show them as conditioning, and to use myself as an example of the conditioning gone wrong—as the result in other words.

D: Do you ever have to choose your audiences, as I think a lot of people would find your work disturbing?

J: I did that once, with SCARE, but most of the time I figure that people who come to something I do know at least vaguely what they'll have to deal with.

D: You've said of SCARE, that you wanted to recreate in others the feelings you experienced after a mugging. Do you usually set out to create a particular sensation in your audience?

J: I have a main idea and choose the action that I think best gets it across

D: Do you get much negative response to your performances? Have people tried to stop them?

J: There was once a short-lived attempt to get me extradited to Mexico to face charges of rape and necrophilia, an attempt by the manager of a radio station to get the live broadcast of NO taken off the air and one refusal to print information about one of my performances because of the subject matter.



above; Fish extract poured into ventilation system of bus; results of passenger reactions. 1976.

D: What kind of feeling do you get from your actions? In some cases you may be going through similar experiences as your audience but a lot of the time you would appear to be the aggressor and the audience the victims.

J: This question of who is the aggressor and who is the victim has come up often: Do I like to torture willing victims. I AM THE VICTIM. That is how I see it.

D: How long have you been living in Japan? Why did you move there?

J: I moved to Japan on August 6, 1982. I came to Japan to live.

D: How did the move affect your performance work?

J: So far the move here has kept me busy studying everything. Almost all the rules, control mechanisms, structures of mass-psychology are completely different from what I know, not to mention the language. I have to learn to read all over again, for example; simple things I took for granted sometimes seem impossible now. The most obvious change this has made to my art is to have increased the intensity of the chaos that's always been there. I've also been to South Korea five times and seen the price everyone else is paying for the living standard in the States, been to Hiroshima, to American military bases here, had a few long talks with soldiers getting drunk. Now I see the fascist side of the States more clearly. Here in Japan it's on the rise; there are many local chapters of a nationalist party on the extreme right that's funded well by the Yakuza (Japanese mafia). The local chapters often have barracks for housing and pay their members to ride on top of black riot trucks covered with flags, blaring fight songs from P.A. systems at full volume. Most people insist that these shows are only a sort of street theater. I don't believe it.

D: Do you find Japanese audiences react differently to Americans?

J: Most of the interesting clubs here are VERY small, 200 square feet or less that are packed to capacity with an audience of 20. There is no applause and, because of the language problem, no communication. People here are very confused about just exactly what their culture IS; that makes them very vulnerable and suspicious of fashion. Most people respond later through friends who can speak English.

D: Why have you done some benefits for a Japanese terrorist group?

J: The culture, the people here are so intensely programmed into a malleable fear that they're even scared to death of themselves. The terrorists are at least trying to say look at what's happening and show that someone is fed up with it.

D: How did you meet Paul McCarthy?

J: Through an ex-lover I was living with.

D: Paul filmed 'Every Woman', have you ever done any performances together?

J: Several. The first thing we did together is the one that's the most important to me: we traded identities, each of us doing an action that each could use to become the other. There were no outside witnesses. The rest have all been connected with music, a band I started in '78 with members that always change, called C.V. Passage (cardio-vascular). We've done a lot for each other rather than together: he shot the film for EVERY WOMAN. I was the body in the sex-change operation in his CONTEMPORARY CURE ALL videotape. He took the photos of my vasectomy operation in BLIND DATE. I took the PENTIS PAINTING photos, etc.

D: What was Close Radio, the show you and Paul ran in the U.S.A.?

J: CLOSE RADIO was a project designed to give control of a radio station to people who would probably never have had the chance other-wise. It began as a place for artists experimenting with sound to broadcast their work to a much wider audience than they could reach anywhere else. Most of the artists ended up being performance artists partly because the radio staff argued that they already had a program for experimental music (sound put to vinyl), partly because they were the people whose work we knew about, partly because they pushed the limits of what the station staff and the listening audience would accept in the most diverse directions. From there, CLOSE became an entity in itself that questioned the use of radio as a control device by stripping it of everything that the listening audience expected to hear. Every program was given over to people completely unfamiliar with conventional rules of broadcast radio; several programs were hosted and performed live & at random by the listening audience itself via telephone. Audiences are so accustomed to hearing a controlled, unemotional voice giving out information. The station staff insisted, with Marxist rhetoric, that audiences need to hear that voice. In one of the audience-controlled shows, someone called in and said this; it started an argument that lasted the length of the broadcast. Listening to that show live was very interesting.

D: Would you like to run a similar show again?

J: In a way the stuff I've been doing with shortwave is an extension of the basic idea of CLOSE, making chaos out of a strictly organized control mechanism and reassembling it, by myself this time instead of by proxy. Yeah, I'd do it again but to be honest I'd rather see other people get a similar kind of access to other radio stations and listen to what develops. Here in Tokyo, and in Japan in general, the media are impossibly controlled by the government—there are two FM stations on the band here, about a hundred in L.A. for

example—that a network of small-radius transmitters is operating a tape exchange. I've been talking with a few people about setting up a pirate station with a radius the size of Tokyo on a boat that would float around the bay all night. It's an appealing idea; great if it's possible to use that transmitter to tap into and override the signal of the government's station.

D: Do you work with any other performers?

J: I worked with the raw material of a group of actors making porn videotapes and have been working with other people making music.

D: How did the single with Cosey Fanni Tutti and Chris Carter come about?

J: Cosey and I had written letters back and forth a few times, especially after I wrote her a "confession" about BLIND DATE. She was sympathetic and interested right from the beginning, when everyone else seemed to want me sent to a Mexican prison. I think that that shows her integrity as an artist very clearly. When T.C. came to L.A. we met and got along well. I suggested a tape collaboration in the mail and they agreed. A friend of mine in Japan offered to put up the money to get it pressed.

D: You have another single, 'CREED', and an LP, 'RIOT', could you say a little about these.

J: CREED was put out about a year before KOKKA. It's a 5-track EP that has four shortwave experiments, three with dreams and one with a porn record, and a recording of a performance done with a radio talk-show therapist called HAPPY HOMES. It was the last performance I did in L.A. RIOT was recorded here in Japan. The title track is multi-channel shortwave. The rest is made up of two pieces for voice and a recording from my contribution to a concert held in a large outdoor amphitheater last summer.

D: Are there any plans for other records?

J: Of course.

D: Some of your early work was for video tape. Have you done anything for video recently?

J: Yes, there was that tape I mentioned that was done with the raw material from the actors. I edited their actions together with still photos from advertising and news events, putting the stills on top to partially hide what they were doing. The idea was to reverse the techniques used in subliminal suggestion for advertising. The soundtrack was a shortwave loop, a droning sound similar to an electrical hum.

D: Do you have any specific goals you would like to realize with your art?

J: Goals are not part of my art. Maybe they're part of the reaction, I don't know. I'm not the person to ask about that.

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#### Tapes and Records.

- 1984 RIOT: solo lp released by AQM, Tokyo. Shortwave, voice, steel door.
- 1983 KOKKA: 5-track ep released by AQM, Tokyo. Collaboration with Cosey Fanni Tutti and Chris Carter. Shortwave, fetal heartbeat, synth, tape.
- 1982 MUSIC—YOU FINISH: cassette released by Pinakotheca Records, Tokyo.
- 1981 CREED: produced by Helen Jocasta. 5-track ep released by AQM, Los Angeles. Shortwave, voice, tape, performance. Solo LEMA (elbema): 30-second track included in 'The Emergency Cassette' issue of 'Light Bulb Magazine', LAFKS, Los Angeles.
- 1980 ORGANIC: lp released by AQM, Los Angeles. JAYHEN STIFLED; C.V.Massage: studio recording of first performance. Unreleased. UBERFAUL: soundtrack for the silent German film. Unreleased. C.V.MASSAGE AT LACE: jackhammer, percussion, voice, tape, performed in the dark. Unreleased.
- 1979 HURTS SO GOOD: film soundtrack composed with Chip Chapman. Unreleased.
- 1978 TWO SOLOS: cassette released by AQM. STATION EVENT; HDR ENSEMBLE: cassette released by AQM. Live broadcast over Close Radio with Tom Recchion and Michael leDonne-Rhennet. NO: cassette released by AQM. Live broadcast over Close Radio. Solo performance.

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#### Films.

- 1984 MOVE FORWARD: colour, variable speed.
- 1979 HURTS SO GOOD: colour, 55:00

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#### Videotapes.

- 1982 PRAYER: 40:00, colour. Collaboration with porn actors group.
- 1980 HUMAN CHOIR: 0:30, colour. Produced for Long Beach Art Museum, Los Angeles.
- 1979 OUT: 17:00, colour. Reichian exercise.
- 1976 FREE: 10:00, colour. Performance with knife and ants.

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For more information on available products from AQM send a couple of IRC's to;

AQM, 370 Unomori, Sagamihara-Shi, Kanagawa-Ken 228, Tokyo, Japan.

This is also the contact address for John Duncan.

Finally I'd like to thank John for all his help with this piece.

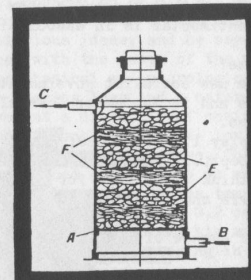
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АУТОПСИЯ

FLESH & BONES LTD.

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- A-SIEVE  
B-RECEPTACLE FOR BOILING LIQUID  
C-SMOKE  
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24-02-1983

R. MILINKOVIC

*R. Milinkovic*

- Individuals and certain social groups that form the pattern of social life, and therefore the society itself, have stopped to function satisfactory. Contemporary world is in the crisis that has just one similar crisis in the whole history to itself, namely the crisis that forerun the christendom.
- By connecting modern technology and ritual, Autopsia wants to sacrilize the labour and to give it back its forgotten liturgical value.
- Praxis of Autopsia does not shaw itself in the mode of thinking. It shaws in the playing, or rather it is the playing itself. Autopsia wants to make such psychological conditions that will induce emotional and motional processes which wouldn't be under the control of the mind. The objects of Autopsia praxis should be brought into a meta-state. Every ideament remains undeveloped because it has no significance.
- Autopsia work description: sensory bombing - to bring about all the others into alfa state or alfa condition, a state between the wake and the dream, during which all mental and emotional contents are experienced enormously high or deep. Autopsia wants to put its consumers into a out-of-mind-state, by using the gifts of science, technology, ritual and alchemy.

OUR BELIEF A BELIEF IN WHAT PERISHES!

OUR GOAL IS DEATH!

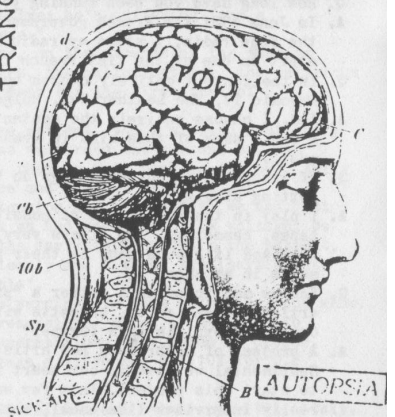
WE WHO ARE ABOUT TO DIE SALUTE YOU!

contact:.....Iriska 42  
22 400 Ruma  
Yugoslavia



R.MILINKOVIC-korg monopoly,tapes,modulators  
I.n' COGNITO-electro drum,melodic rhythmmer,  
speech processor,pipes  
SICK-ART

TRANCE



URINE

Fig. 12. Das Gehirn.  
C Bindungen des  
Blutkreislaufs  
1984



## JEAN-LUC MARRE

- Q. When did you start making your own music?
- A. In 1978, after playing in a few punk bands, I decided to form ETHA PSY with a friend. ETHA PSY play essentially electroacoustic and concrete music.
- In 1979 ETHA PSY is dead and DEAD HEAT see the day.
- In 1980 we produced a cassette "S'TOKYO'METRIK".
- In 1981 (at the beginning) we produced the first single.
- In 1982 we finish the second single never available. Three tracks: Passage to Moscow/ Edgar Allan Poe revelationmagnetique/I'm a bad boy.
- During '82 and '83 DEAD HEAT have no products, but we have work on big project of body of dancers music.
- I think '84 will be the best year for DEAD HEAT.
- Q. The cassette you sent me was recorded in 1980, besides the single have you had any other releases?
- A. Yes we have many tracks. But we have judge the tracks are not good for making cassette or records, but the three tracks of Edgar Allan Poe will be available one day on record I hope.
- Q. What products are still available?
- A. The single is always available, but the cassette is out of stock, it's a very limited edition of 50 exemplaries.
- Q. "S'TOKYO'METRIK" seemed to use a lot of manipulated tapes and harsh sounds, with some quite violent vocals at times. Alternatively there were some quieter more rhythmic sections. How does the forthcoming Lp compare?
- A. "S'TOKYO'METRIK" is a experimental music and the single is more industrial mix music. But the forthcoming lp is very different because is music for choreographic body of dancers. The subject is the ritual crime, the name will be "LE BOUC EMISSAIRE". There are 14 tracks: Isolation/Utopie/Evidence/Q/Ineductable/Ideal/Douleur/Nudit /Obsession/Eoh patoire/Ascension/Rituel/Mains/Neutre.
- I think that it's the mix up of electroacoustic, choreographic, industrial and many other influences of music.
- It's a very interesting experience because music for body of dancers is basicly very different. There are much under duress for physical movements, but it's a very exciting experience.
- Q. What are your connections with Sordide Sentimental?
- A. The connection with Sordide Sentimental is not due the fact of Dead Heat music. In 1981 Sordide Sentiment organised a gig for Tuxedomoon in Rouen, and I guest Jean Pierre Turmel in my radio show for an interview. And we verify that we have the same liking for music and arts generally. Jean Pierre Turmel found that the radio show is a very good media. Since this day Scandal  and Sordide Sentimental is in association and we make shows together.
- Q. How long have you been running your radio programme?
- A. In June 1981 the French government changed and the new socialist government authorized the free radio, I start my radio show at this time and in September Scandal  really start on one of the first French free radio stations.
- Q. Is the content entirely chosen by you? (A recent play list includes: Psychic TV, The Leather Nun, Holger Hiller, Test Dept...)
- A. Yes, I choose entirely the content of my show. I think it is rare for a radio show of this kind in France, playing bizarre and obscure music.
- Q. If groups send you recordings do they stand a fair chance of getting airplay?
- A. I play in the moderation of possible all that I recieve, records, tapes, cassettes. I'm always very happy to play new music in my show and if groups send me their productions I play their music in my show.
- Q. You've mentioned in a letter a "project of interviews and artistic creation by cassette with a maximum of groups" Could you explain this further?
- A. A project of interviews and artistic creation is a big project with Sordide Sentimental we have in our heart for a long time. But we had a few problems to start this project. In a few words, it's a project of interviews but not really interviews like usual, rather readings of text by different people on cassette and played in my show with theme, I hope this project will start this year because it's much work and the time is not extensible.

DEAD HEAT IN 1979

Q. Is there anything else you'd like to add?

A. Now I have a project of TV show, but in France the free TV is prohibited, I hope one day the French government break up this stupid law and I'll start a free TV show, because I think today the audiovisual support is the better for knowing, to the people a new sensation.

PS: Sorry for my English, it is sometime very bad.

Anyone seeking further information on Dead Heat products or wishing to send items for the Scandal  radio program should write to; Jean-Luc Marre, c/o Sordide Sentimental, B.P. 534, 76005 Rouen, France.

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Following is an account of the first use of ELECTROSHOCK THERAPY in Italy.

Vanni informed me that at the slaughter-house of Rome they killed the pigs with electric current. This piece of information seemed to prove my doubts about the application of electric current to man. I went to the slaughter-house to look at the pigs being slaughtered and I observed that metallic pincers, connected with the current (125V), were put to the temples of the pigs. When they turned it on the pigs lost their senses, became stiff, and after a few seconds they had convulsions. During the epileptic coma, the butcher stabbed and bled the animals without any difficulty. Therefore the current wasn't used to kill the animals but to prevent them suffering.

After the visit to the slaughter-house I had the idea of reversing the procedure of my former experiments. In the past in fact I used, on dogs, the least possible quantity of current that could cause an attack without damaging them. I decided then to ascertain the voltage and the methods required to kill the animal. So in the following experiments I applied the current for several minutes in quite a lot of points of the skull and the body. I noticed that the animal rarely died, and that happened just when the current passed through the body. The animals subjected to the heavier treatment kept stiff during the electric flux and after some convulsions they kept still on the ground before trying to stand up. After several attempts to recover their strength, they were finally able to stand up, to take some hesitant steps and to run away. These observations proved to me that enough application of current to cause a convulsive attack (125V for some tenths of a second at the temples) was harmless. At this point I thought I could try the experiments on man, so I told my assistant to find the right person.

On April 15th 1938, the police-inspector of Rome sent us a fellow with the following characteristics: "S.E., 39 years old, technician, resident in Milan, arrested at the station where he was roaming, without a ticket, about the trains leaving. He doesn't seem to be in full possession of all his mental faculties. He must be put under observation." On April 18th the patients conditions were the following: "Lucid; well orientated; he describes delirious ideas; and he says he's influenced by telepathic interferences; the mimicry agrees with the sense of the words; indifferent to the environment; low affective reserves; the physical and neurological tests are negative; he's suffering from a considerable hearing loss and a cataract in the left eye."

So we arrived at a diagnosis of schizophrenic syndrome, on the grounds of the passive behaviour, the inconsistency, the low affective reserves, the hallucinations, the delirious ideas about telepathic influences. This subject was chosen for the first test of electrically-induced convulsions on man.

We put two big electrodes on the temporal zones of the patient, and I started cautiously applying a low tension, 80V for 0.2 seconds. As soon as we turned the current on, the patient reacted with a jerk and his muscles stiffened, then he fell back on the bed, fully aware. Suddenly he started singing in a very loud voice and then he calmed down.

We were naturally undergoing a considerable nervous tension and we thought we had just risked too much. In spite of that, it was obvious that we had used a too low voltage. We decided to let him rest and to repeat the experiment the day after. Suddenly the patient, who probably heard our conversation, said clearly, solemnly and without the inarticulate language he had used before, "Never again, it's terrible".

I must admit, that such an explicit and authoritative warning, in that situation, and made by a person whose language until then had been incomprehensible, shook my decision to continue the experiment. But the fear to yield to a superstitious idea, made me decide. The electrodes were put on his temples again, and we gave a discharge of 110V for 0.2 seconds.....

Text supplied by: Pietro Mazzocchin, Via Marinali 85, 36061 Bassano Del Grappa (VI), Italy.

Pietro has released tapes under the name Swastika Kommando. I only have 'Der Arbeiter', which is Pietro's brand of power electronics. There are some particularly viscious vocals.

## SCORCHED EARTH 2 - PHOENIX

Reincarnation as we know it is limited to the cycle of matter - the paradox of the funeral flower - "pushing up daisies". The importance of the flower is not that it constitutes a reanimation of a corpses flesh, that is the role of soil, but that it constitutes a reanimation of dead soul. The psychological and physical pain of death in the Somme in 1916 were expressed in the violent-red poppies that grew out of the carnage.

Spirit leaking through is the beauty and sadness of flowers. The mind rises, manifesting itself above the corpse and ground, borne up in flames - to 'heaven' perhaps, to 'not earth'. We can control the nature around us, but not the 'nature' within us, soul is not meat, it cannot die.

However, perception is a theoretical process. Logical systems of mathematical study and personal, or 'pareto' logicity of human action weave a complex framework of rules and stand on them a super-structure quite independant of the original, survival orientated, investigation. People seek reasons, reference for future actions, suitable defence-mechanisms and standard response escapes from problematic situations. Through necessity the brain develops a store of material for future reference - survival is dependant upon knowledge is dependant upon investigation. But this is not a conscious but instinctive process. Mysticism is a way to bridge failures of knowledge. Symbolism is the filing-system by which our knowledge is sorted and mobilised.

The absence of choice implies an absence of understanding - associating action and reaction, pre-empting reaction not by positive response but by avoidance. Fear is a result of unpredictability is a result of ignorance. Fear develops towards subconscious associations ingrained through experience - the fear of symbolism generated by mind beyond control is guilty fear: cross-reference and imperfect information create the gap between mind and the intelligent machine. Mind is the product of a machine with great potential but limited capacity. Education seeks to bypass this insufficiency by exploiting experience accumulated by others - but imperfection and fear are inherent in this information and may serve as a hinderance. As man develops, experience is passed on from generation to generation. A lifetimes understanding is condensed into a few wise words.

Unanswered questions become cultural trademarks, ignorance fullfilled by superstition becomes knowledge - fear of the unknown creates barriers to investigation, the barriers that have separated mind and meat, oppressor and oppressed, moral and a-moral. Culture is ignorant as much as it is wise, majority decision is as much the softest option as it is the most effective. 'Social Darwinism' denies mankind the ability to succeed by virtue of intelligence; mind is a product of evolution in the same way as is the most complex of all machines - the human brain.

ASHENDEN

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\* Male rats in a mixed-sex colony are electrocuted if found making sexual advances towards females - they soon develop homosexual characteristics - mounting other males and attempting pelvic thrusts - even to the extent of shunning female relations voluntarily when they have learned that other rats are no longer punished for this action.

\* Primal scream therapy - a method of cathartic mental treatment for depression, withdrawal or regression - the patient's mind is not lulled with drugs; the patient is not coaxed to reveal his/her tensions in humiliation to a listening voyeur; or shocked 'out of it' by some equally humiliating form of degradation - the mind is untouched, the causes are removed; the patient is encouraged to sublimate his/her guilty past in a single 'eternal' action of self realization, the subordination of the whimsical dogmatism of society to a realization of the transient nature of morality, fear, 'success', and human existence - a realization by catharsis, an exorcism of fire.

\* Like the rats that adopt, even in times of safety, the degrading defence actions that they are forced to make by the punishments of a greater power - proud humans are crushed by the oppressive force of the authority of society. Humans need respect, need love, need friendship - where we can find them by self-humiliation or the refusal of desire, we become like the rats - bitter souls, silently nurturing powerfull and anti-social desires in our minds, lest the authority that put them there punish us for our own susceptibility. Society consists of humans, we are humans, the values of society are the values of people like us. Unless we can question, re-learn, reassess and change, reject or expand these values we can only lead the most miserable of suppressed existences, or explode with desire in ways which will almost certainly cause further suffering and/or further retaliation.

\* Ashenden, Thursday 23rd February 1984.

29 Langton Way, London, SE3 7NJ, UK.

## CORPSE EDUCATION

You yell at the corpses...as they slump in their chairs...

Try to get your point across..but no one really cares...

You've put them all to sleep...never to wake again...

You've put me to sleep...

but I will wake again...

You yell at the corpses...

their bodies fall forward...

Kick them on the floor...

a fucking mental ward...

Scream at their remains...

their eyes are sealed shut...

You try to make them listen...

kick them in the gut...

Ghosts walk the halls...these are the dead ones...

Dripping shit onto the floor...these are your creations...

Coup De Grâce

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INTERVIEW CLUB MORAL BY DAVID MINSHALL.

15 february to 1 april 1984.

WHO IS CLUB MORAL ?

CLUB MORAL = AMVK + DDV.

CAN YOU GIVE SOME INFORMATION ON YOUR ACTIVITIES PRIOR TO CLUB MORAL. HOW DID YOU BECOME INVOLVED IN PERFORMANCE-WORK ?

AMVK started exposing drawings in 1974, and evolved later also to paintings on all synthetic materials available, and especially on waste plexi. The works are presented in special defined and arranged installations, often difficult or disturbing to look at and walk through. The use of logic and a-logic plays an important role.

DDV started sculpture in 1976, and evolved to performances and body-art. The works are specially arranged and conceived for the space or occasion and are usually quite disturbing to spectate.

Both got interested in each other's work since similar thoughts were present. This resulted in coöperation, now using both our own techniques, added with music, films, etc to set up very defined projects.

DO YOU FEEL THAT THERE ARE ANY ARTISTS WHO HAVE HAD AN INFLUENCE ON THE TYPE OF PERFORMANCE YOU DO ?

We think several artists have made quite interesting things. We do not wish to put any names or facts ahead, as a matter of fact, art is only a very small part of our interest, we should mention scientists, film-makers, politicians, criminals, philosophers and ordinary people as well.

AT THE EQUINOX EVENT YOU STARTED WITH A FILM BY YOURSELVES WITH LIVE SOUNDTRACK. ARE MUSIC AND VISUALS (SLIDES OR FILM) ALWAYS AN INTEGRATED PART OF YOUR PERFORMANCES ?

At the present we do quite some performances with films, the most important being '39 STEPS/19 KEYS'. This is a film by AMVK which is an opposition of the demonic way of film-making used by A. Hitchcock against the 19 Enochian Keys, 19 ways to call up the Devil as told by Anton Szandor LaVey, present pope of Black Magic. The film is a very scheduled

cut-up of pictured shots from Hitchcock-films, a 'replay' of these shots by actors (V-Side and DDV.) and then related images from everyday life and TV. The soundtrack is 'Erklärte Nacht' from A. Schönberg + DDV shouting the 19 Keys in Enochian (to be the oldest language on earth, causing tremendous effects in the air due its barbaric tonal qualities).

STAYING WITH THE EQUINOX EVENT, I FOUND THE CLUB MORAL PERFORMANCE QUITE THREATENING. DO YOU SET OUT TO CREATE A CERTAIN FEELING OR REACTION IN YOUR AUDIENCE, RATHER THAN PURELY 'ENTERTAIN' ?

We like to do works that are very strong, which is often felt as threatening. We want to put forward some kind of power, strength, something that you can't deny, that might frighten you or disgust you but you somehow like to watch because this is a part of the human nature itself, it's like spectating a car-accident, someone being beaten up or a big fire, even on TV. It's not threatening from person to person, but to the human state as it is. We did use some metabolic effects in our first concerts where you could feel the sounds hitting your stomach or spine and people would get unbalanced, but actually we never attack or hurt our audience. Making them suffer physically would cause a state of emotional loss of thoughts, but we just want them to see the thing we do, clearly using their mind and their own background information, quite rational. The threat we put is not on that very moment, it's always there and it can get you any time, at night when you're alone and helpless for instance...

DOES THE TYPE OF AUDIENCE YOU PERFORM BEFORE VARY MUCH ? WOULD YOU GO OUT OF YOUR WAY TO FIND SITUATIONS WHERE PEOPLE WHO WOULDN'T NORMALLY GO TO AN 'ART PERFORMANCE' GET TO SEE YOU ?

We play in very different kind of places; art galleries, museums, concert-halls, youth-clubs and spaces that aren't in anything at all but arranged for just one occasion. We also do very different kinds of things going from just an exhibition or a film-show to very special installations with intricate performances and set-ups.

MUCH OF YOUR WORK USES VIOLENT IMAGINARY, REAL OR IMPLIED, OR DEALS WITH SENSITIVE SUBJECTS. WHY DO YOU USE THIS SORT OF MATERIAL ?

First of all we never use fake or false violence, only real. If we do something with cutting, it's real cuts. Everything we do is as it would be the last thing to do, or for the audience the last thing they'd see.

We also do not only use violent images, it is necessary to do things on 'soft & sweet' images as well. It is also a fact that all images we use come from quite available publications, a lot of our film-images come from TV. A good example is our piece 'NOW I AM DEATH. THE DESTROYER OF THE WORLD.' These words come from J.R. Oppenheimer, inventor of the atomic bomb, who said this in a documentary, his fa-

ce all twitched and full of suffer.

The piece consists out of a film-loop of this sequence, and an other film, a cut-up of atomic explosions, disasters, military parades and reunions, all filmed from TV. These films are projected onto the upside-down suspended body of DDV. He is screaming the title-words in a microphone, distorted through a synthesizer with other sounds added. The whole results in a very violent attack with an overload of sounds, sometimes very painful, and imposing images onto the body. Although all the material used here is very accessible, it's only our method of working and our intent that makes the strong and powerful outcome.

DO YOU ALWAYS KNOW WHAT YOU ARE GOING TO DO IN YOUR PERFORMANCES, OR HAVE A THEME TO IMPROVISE AROUND ?

Yes, everything is very defined before and tight scheduled. The same piece can sound slightly different, but we never improvise. The field where we get our ideas from is so wide and condensed, that the only possible improvisation lays in spotting the items we might add in a particular space or time, but then these items are very strict and don't allow any 'freaking-out'. We know where we want to get, improvisation is a far too slowly method for both performer and audience for what we do.

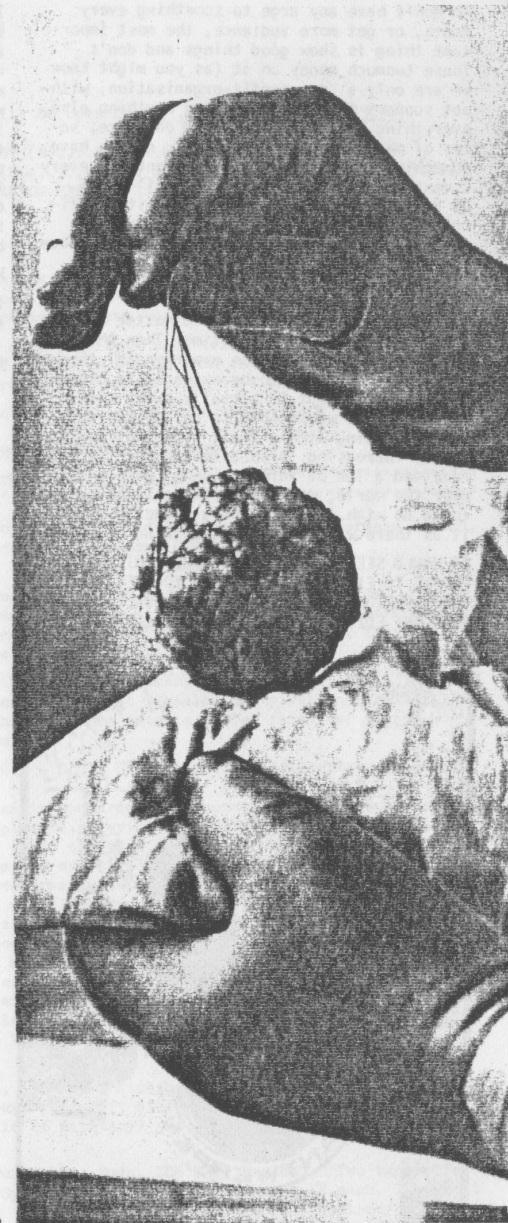
DO YOU OFTEN WORK WITH OTHER PERFORMERS ?

Actually we never, and if we occasionally do (like with V-Side in 39 STEPS/19 KEYS), there is no involvement from their side, we have a special thing for one special person in mind and we ask him or her to do it like we want it. In live-performances although we never get anybody else involved.

CLUB MORAL ALSO EXISTS AS A 'CLUB', WHERE ARTISTS CAN PERFORM, SHOW FILMS OR INSTALLATIONS. CAN YOU SAY A LITTLE ABOUT THIS ?

CLUB MORAL is an office and a space, located amongst other items such as a printery, a car-repair, a military-vehicle club, a joinery-business and some studios in a large 19th century factory-building. Here we organize exhibitions, concerts and performances. Our only aim is to show things we think are very good, and that aren't possible in other spaces or institutions due to their intent, material etc. The exhibition-space is very raw, concrete and bricks, without any accommodations except electricity, it is about 5 x 15 metres, and 3,50 high, with 2 small windows in it. The office is a little bit more comfortable (we used to live here for 3 years), and has desks and rangings.

Usually we ask people to do a work, and they do something special, conceived for the space and they come here for a few days to build it up. At the opening night we have a concert or a film or a performance. We send out about 250 invitations and stick up some posters in local cafés, but usually not more than 30 people show up.



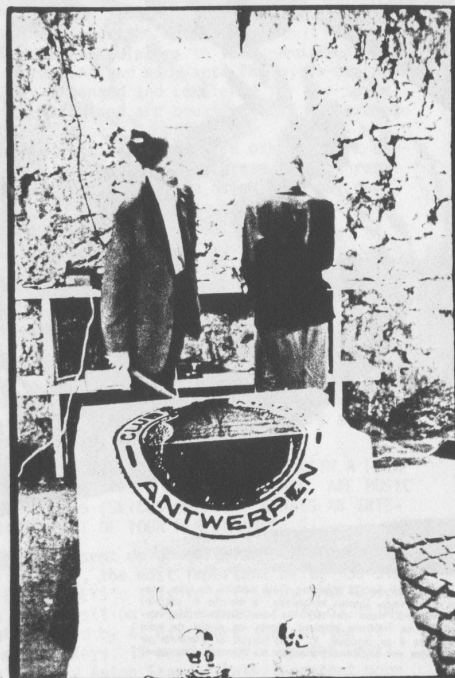
Cette tumeur de 120 grammes a été extraite du lobe frontal du cerveau. Depuis longtemps, le malade V. souffrait de violents maux de tête, sa vue baissait progressivement, sa mémoire empirait. Après un séjour de trois semaines à la clinique, V. s'est rétabli et a bientôt pu reprendre son ancienne profession de monteur électricien.

We don't have any urge to something every month, or get more audience, the most important thing is show good things and don't loose too much money on it (as you might know we are only a non-profit-organisation, without support from government or anything else, everything has to be paid from entrance, sales of magazines and cassettes), now we have something on about every 1 1/2 month or every 2 months, with a schedule going till 1985. To describe any of the shows is quite difficult, they are all very different and it's not easy to imagine without knowing the space.

WHY DID YOU START YOUR OWN MAGAZINE, FORCE MENTAL ?

We've both been making printed matter and sending it around for a long time. Then AMVK got involved in a magazine on experimental theatre, this was going to be extended to other media as well, but it actually never came through. Then we decided to do our own magazine, starting with a small amount of pages, slowly increasing. Also a reason was that we received a lot of information by people all over the world, we thought the only thing we could do with it was start a magazine about it as there wasn't any on that kind of things.

IT WOULD SEEM TO BE A VERY GOOD VEHICLE FOR PEOPLE TO EXPRESS THEMSELVES; YOU GET YOUR CONTRIBUTIONS FROM ALL OVER THE WORLD. DO YOU HAVE ANY EDITORIAL POLICY ON ITS CONTENT ?



It's going on for 1 1/2 year now and getting better each issue. We get new contacts about one a week, which proves there really is a need for something like it. Editorial policy was from the start that FORCE MENTAL dealt with extremes, this is still our main course, if we refuse contributions (which happens very little) it's because they are blunt stupid or obviously weak extracts of examples from the past or even the present. But as a matter of fact most people usually decide for themselves what and whether they want to be in it or not (as quite a lot just don't dare to).

WHAT DOES THE FUTURE HOLD FOR YOU ?

CLUB MORAL improves in every possible way, every second...

Copyright: David Minshall/CLUB MORAL 1984.

IN VITRO IN VITRO IN VITRO IN VITRO IN

In summer 1984 CLUB MORAL organizes an exhibition 'IN VITRO'. The exhibition will give a view upon a certain number of 'living' initiatives which build and feed a certain culture, which form a market inside the general culture-economic market. People make products and spread them through self-raised distribution-channels, small firms are formed, and products are sold by postal orders and own shops. This culture is a wide and fine branched network of many people, often one-man-factories, which form a strong shield through close contact and coöperation, and take a place inside society which is at this moment impossible to think away.

'IN VITRO' will be open for 2 months continuous during the summer-period, so a maximum of information can be passed through. All products of the different initiatives will be as far as possible be put for sale. And as much as we can we will bring people to present a number of people to present their products themselves during the exhibition. There will be possibility to look at and listen to records, cassettes, books, pictures, films and videos.

Hereby we want to call for all people interested to send information and present their products. Principally we take all products in deposit, and order (and pay) some new ones as soon as they are sold. All material remains property of each contributor for his self, and can be accomplished or changed at any time. During the exhibition we will make a catalogue in which all adresses and shown products will be listed.

Dates have now been set for IN VITRO. It will be open from 1 July to 31 August 1984.

There are assured contributions from:

PRODUKTION (UK)....STAALPLAAT (NL)....ANGST (B)....NORMAL (D)....SEVENHORNS (UK)....  
ADVOCATUS DIABOLO (D)....235 (D)....AERON (USA)....CAMERA OBSCURA (B)....AQUILIFER (I)....  
KINUS DELTA t (EUR)....GUY BLEUS (B)....RANDOM EXECUTIONS (UK)....SITUATION ML (F)....  
PACIFIC 231 (F)....  
and many others coming up every day....

Besides Force Mental magazine, Club Moral stock a large number of cassettes. Several are of Club Moral performances, there are also tapes by DDV, Etat Brut, Angst and AR/TE amongst others. Many come with additional items such as posters, booklets and artwork.

Two books are also available. PERFORMAN is a 60 page book with text & pictures on all DDV performances from 1979 to 1981. HERSVENS MET HORENS is a book with text and pictures on all AMVK exhibitions from 1975 to 1983. Each are signed and numbered editions with colour covers

Anyone requiring further information/products or wishing to contribute to IN VITRO should write to:

CLUB MORAL, KATTENBERG 122, 2200 BGHT-ANTWERPEN, BELGIUM.

\*\*\*\*\*Thanks are due to AMVK & DDV for all their help\*\*\*\*\*

NITSCH - DAS ORGIEN MYSTERIEN THEATER, 2 volumes, limited edition signed by Hermann Nitsch, contains drawings, photographs, texts. Price £23 incl. p&p. GERMAN text.

Trevor Brown, 28 Janes Lane, Burgess Hill, West Sussex, England.

PRODUKTION, 15 Harcourt House, Albion Avenue, London SW8 2AB, England. Produktion distribute a number of cassettes, records and magazines as well as products of their own. Produkt 1 is particularly good, being a documentation of Produktion activities. There is also the excellent Crash magazine, which is dedicated to J.G.Ballard.

COUP DE GRACE, P.O. Box 247, Cambridge 'B' Post Office, Cambridge, MA. 02140, USA. The first release from CDG is likely to be a booklet violent visuals. Contributions are still being looked for so write to Michael Moynihan for more details. Later this year there should be a cassette from the CDG sound group.

PURE, P.O.Box 14297, Chicago, Illinois, 60614 - 0297, USA. A particularly extreme magazine, though with some interesting information.

"In our search for extremes, we are constantly bombarded with humanist, feminist and other equally assinine diatribes that writers employ to alleviate the strain on their 'conscience' or to try and seduce us into their maudlin world of false securities and self-contempt. PURE exists, then, for those who desire extremes and are tired of listening to, and/or acting like housepets. PURE satiates and encourages true lusts.

There is no need to convince outsiders of a philosophy, nor any reason to hide or pawn our tastes and instincts off as a moralistic examination of 'the dark side of human nature'. There is no mission to force a begrudged acceptance of the supposed 'true state of the human condition'. We offer no such safeties, and monetary concerns aside, new liberal and free-thinking converts are of little use. PURE exists for those who want it.

It is wise to establish personal contact with PURE as censorship is strong and it is difficult making PURE mass-marketably available. Subscriptions are available and recommended A video compilation is also in the offing. Write for more information.

-PURE, January, 1984."

NICK, 52a Westdale Drive, Pudsey, LS28 7HZ, England. Nick has a magazine available, called JOY. (20p + SAE or IRC). Included are a couple of short stories and visual pieces plus contributions from Alistair (of Encyclopedia Of Ecstasy) and 391 and a letter from AMVK of Club Moral.

Mme Sadie, c/o D.Kingaby, 127 Spoundell, Dunstable, Beds. LU6 3JF, England. Two tapes are available from Mme. Sadie, 'Egglust' and 'Spite'. Both are C60's and cost £2 each. I haven't heard either, but have a sampler tape from them. Their use of electronics/feedback/effects with voice tapes produce quite promising results. They should also have recordings on a Broken Flag compilation available soon.





## HENNING MITTENDORF

was born 1938 in Holzminden (BRD) and is living more than thirty years - with little interruptions - in Frankfurt/Main (BRD). Since 1959 he has studied also several techniques of fine arts (for instance drawing, painting, etching, "serigrafie") at diverse places (for instance Stadel-Abendschule, People's University and workshop-cooperations in Frankfurt, sometimes - Atelier Artistique International de Séguret in the hear of Vaison-la-Romaine, France as well as Europäische Akademie für bildende Künste in Trier). In 1980 he started with MAIL ART, especially creating stamps (etchings) and rubber-stamp-pictures. Since 1970 he has shown his works to the public in ten one-man-exhibitions and taken part in a great deal exhibitions, projects and publications at home and abroad. He won some prizes.

His pictures shall advance the onlookers' sensitiveness, curiosity and communication by a mixture of seriousness and humour. Approaching the picture's subject during the creative process is an adventure of an uncertain ending for him everytime as this approach for him is the most difficult attempt to create a sensitive and complicated balance between partial adverse elements of diverse sectors within the picture and thus simultaneously within the artist as well as winning new land. Starting-point for many of his works is the divided nature of man as an omnipotent and at the same time helpless creature causing the contradictions and dangers of the modern era of industry for all the world's life. His works are in private and public collections. He is registered in the catalogue "Die bildenden Künstler in Frankfurt" (1982) and a member of the association "Frankfurter Künstlerclub".



HENNING MITTENDORF  
ALLENDORFER STR. 20B  
6000 FRANKFURT 50  
WEST GERMANY.

## Klaus Kux

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## VIDEO TECHNOLOGY

Using/abusing video technology. Sound and vision, another aspect to the record industry? Whether the high tech pop promo, the straight live/posed shot, or adding just that touch of creativity to make the music something extra. To portray a song, an abstract creation, a valid statement...

TV? Not really, so we saw two broadcasts featuring PTV, but a sanitised vision of imagery and an unsynchronised message from the temple...Cabaret Voltaire on the Tube filling backgrounds of themselves. A brekthru with Robert Ashley's 'PRIVATE LIVES' - video technology at its best, to be viewed and seen often before the full impact is made apparent (if copied onto tape). Few and far between is use made of video/music intigration on TV, so we have to go to the salable object...video tapes.

Best sellers...? Culture ClubT. Twin DuranDBowie - well...no thanx, give me the white noise of end/blank tape any day for that extra relaxation...As usual the independant field is paving the way; is it the 'labour of love' the knowledge that there is creative talent in certain people that provide that 'extra' something else that really shines thru? Is it the often 'taboo' subjects dealt with or...providing a key to reality? TV often seems to live in a dream world of innocence...sex exists as love, money seems to abound without need...gloss, gloss, gloss...where is the reality we all feel...we need the occasional escape, but sometimes it exists as a force, a feeling...we are wrong/different - the reality is 'Dallas'! No, No, No, reality is you/me... life as it is today.

Life as seen by Richard Heslop who created the cut-up real life/ primitivism/modernism, anarchaic visuals for 23 Skidoo '7 Songs' - a blurring, overlapping totally enveloping melee of sound/vision that exists together as one whole.

Peter Christopherson's view is an altogether more disturbing reality - ultra fast editing give the 'torture' sequences added flavour - it is/isn't...what was that...terror is a part of today, portrayed on 'Terminus' (TV Wipeout compilation).

SPK - brand of visual shock/laced with aural aggression...an experience/pain, a sorry look at what humanity has become...I cry for us.

Pete Care directs more simplistic statements - Cabaret Voltaire, Box, Clock DVA... group shots, door opening again & again - visual loops, moody dark corridors / Adi Newton's natural mystique, dissapearing people etc.etc...(TV Wipeout/Johnny Yes No).

St John Walker projects Cabaret Voltaire in their vidual equivalents of the cut-up techniques...flash/cut/ slow motion/cut/...plagiarism - TV cut-ups, colourisation fx/a jumble of what you would expect/want from these pioneers.

Ambient techniques/long slow washes of colour/overlapping images are in the main what CTI provide to the equivalent sound - slow/non-melodic musak... early morning sunset music to open the day...taken to its extremes by EMO 'New York City Skyline', computer graphic colourisations of apartment window viewing the perfect gradually moving 'photograph'.

Lesser known combinations ply their worth in 'Alchemy' & 'Beyond Entertainment'...99% abstract representations of 'sound' creating images instead of the general TV storyline. A truer picture of today's person, some v good (Nocturnal Emissions, 391, Portion Control) others just not reaching their desired effect.

There are these (and others...)alternatives to add to the few presentable TV programmes (and these are mostly film/documentary/Open University) which inform you on the world as it truly is/how entertainment should be-could be...if only...if only...

The advent of cable TV could do so much, but will it???Control & monopolies will, as usual, RULE. The possibilities are up to us - video information exchange is what's needed...so...where is it..?

## HOPE

Gordon Hope can be contacted at 18 Kelsall Avenue, Leeds LS6 1RB, England. He runs A MISSION RECORDS. Two LP's are available @ £4.50 each. POSSESSION "The Thin White Arms" (A Mission LEV18:23) and METGUMBERBONE "Ligelliahorn" (A Mission REV 13:18). Possession concentrate on rhythmic and disjointed music utilising electronics, conventional instruments, tape collage and voice. Metgumberbone's first ritual was performed using a mixture a acoustic and electronic music, since then electronics have been discarded and the music has concentrated solely on acoustic instruments

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SYNKOPAL	LVRIO	ARMAMENT
Zamathi Kontrol		N ov 83 av

# BLACK NOIZE MAGICK

There is nothing ov kommunikation, nothing ov what they kall life at all. There is nothing than thee belling sovnd ov opreszion and soziety mekaniks as Disease, thee enthroned Holy sign ov an deklining aeon. There is nothing ov reality and without any possibility to refvse noize enters thee body as a direkt katalysator ov elektro physiologickal transaktion prozesz and actually even as an indikator for psychick states in general as well as for thee innerest konstitutvion ov resistance against kommon reality abvsvs by adaptng svbtile methods ov stimulation within thee organisms environmental area. Listening to mvsick is non a prozesz ov perzeption as a kommon motion ov noize and reality from ovtside to inside but konstitutvtes mvch more a prozesz ov projecktion from inside thee listener to ovtside in energizing reality by his own algebra ov svbversion and projeckting his own svbversive will onto thee svbjekt as a fvsion ov otherwise less kompakted psychick sense. Noize as mvsick is less kommunikation than mental Disease as a form ov TV without its effekts ov kontrollng by touching upon hidden kvrrrent Zirkumstances in an abstrakte way which may be more konkrete than that regarded as konkrete by thee lawyers ov Death soziety defence. Driving onto direcktion thrv killing peace and silence as aktual opreszion and konfvsiion, intellektualism as synthetick Death flvidvm, mental konvaleszenze by stimvlating direktnesz as bionvklear requirement, body fvncktion Sex. Generating untouchable individval reality is highest sozial offence to zivilisation machinery. Lack ov Pain is Pain for those who refvse to feel non more. Proceeded noize applikation is thee sword ov selektion. Its thee evokation ov Doomsday, at which thee Doomed shall live and thee Dead shall die.

GENETIK TERMINAL



GENETIK TERMINAL

## EINSTURZENDE NEUBAUTEN

The following interview, by Sarah Coatts, with Blixa Bargeld took place after Einsturzende Neubauten's performance at Exit Club, Chicago, USA, 1st March 1984.

Sara: How did the band come to be formed?

Blixa: Someone was walking into a room and said I can play a gig on 1st April 1980 and asked what's the name he should advertize with, and I said Einsturzende Neubauten. That's the way the band was formed.

S: What previous bands have you been in?

B: No previous bands.

S: How do you go about choosing your instruments? Is there a process to it or do you just pick out anything that takes your fancy?

B: By experience we know now what we would like to use and what not. We still find things, like today, that metal plate was really good. It was off a burnt building. It was a really strange shape, this meant that every part of it sounds a little bit different. It's got different notes on it.

S: Can you describe what you do? I read that you don't like to be described as musicians, you don't have music....

B: We do different versions every day. If you want to describe us as musicians, today I wouldn't care. Everyone would like just to see us tear down the walls and things like that, so it's the time now to say we are musicians.

S: Do you have any influences?

B: We've got a lot of influence on other people, but I guess you meant it the other way round.

S: Do you have any authors that influence any of you lyrics or anything like that?

B: I don't think there's any main influence in the lyrics, I wouldn't sign as being responsible for them because most of them are coming together from dreams or in high fever, or in any situation of losing control, just out of the subconsciousness. So I can't say any author has an influence, well apart from Antonin Artaud.

S: Your audiences, they often get involved in the music....

B: You mean they bang our metal? We don't like it usually. Today was OK. Everyone thinks they have to bang on our instruments just to show he is a real fan and wants to bang along. Usually it is pretty boring. Sometimes it's good. Like last time we played in London the audience went really wild, they were throwing wooden covering off all the walls onto the stage because there was a fire and the fire went bigger and bigger. They really were on the way to destroying the whole venue. Everything which wasn't really fixed there they took off the walls.

S: Do you ever have any negative responses?

B: Sure, we've had a lot of negative responses. Like if a punk audience....someone thinks he should throw a bottle at us, he should be sure that Mark or Mufti will be glad that someone is throwing a bottle, because they will jump off the stage because they have got better weapons. After that it's totally quiet, no-one is throwing anything again.

S: In some shows you seem to feel free to be semi-destructive if the mood takes you....

B: Self-destructive? I wouldn't say that. What have you seen that is self-destructive? I haven't seen one show where someone was hurt in the audience. But that's very strange. It's very dangerous sometimes the things we are doing and I wonder that no-one in the audience ever gets hurt. I saw sometimes metal pieces falling off the stage and leaving a hole in the ground. They were falling through the wood. Not metal like we've had today but we've had steel anvil things, and when they've fallen off the stage they've left exactly their shape. Like in a Flintstones movie or something like that. Someone goes through a door and it leaves exactly the shape of the person running out. I saw something like that, but I've never seen anyone get hurt with these. It is self-destructive in a way, like sometimes we hurt our selves.

S: How did you get to do things with Fad Gadget?

B: We've done one show in the I.C.A., London, with Fad Gadget. He was singing. That famous one where we teared down the hall.

S: You've done stuff with the Birthday Party and Lydia Lunch. How did you meet them?

B: We were playing in Amsterdam and that's where I saw the Birthday Party first. They played before us and they saw us the next day because we were playing on a Netherlands TV show. And then we've met in a disco. That's where I know them from. We just liked each other.

S: You've just signed with Some Bizzare?

B: We signed recently but we are working now with Some Bizzare since the end of last year, even a little bit before.

S: What do you think of videos? If the opportunity struck would you be willing to do one?



B: We've got a few videos. Documentaries about things we've done, like special events, but we haven't had the time or the opportunity up to now to do anything.

S: Do you have any political views?

B: Political views?

S: Strong ones.

B: Strong political views?

S: Do you have any statement you want to make?

B: It depends on how you would define that. I don't believe in parties or any kind of political ideology.

S: Do you have any political statement; how you feel about your country, your government.?

B: No I don't have any statement. The only statement I have I made before. I don't believe in any kind of party, I don't believe in any government, in any party or any country.

S: What do you think of America, places you've played in?

B: We've just played in New York and Chicago up to now. We're doing it in the order New York, Chicago then Los Angeles.

S: Just three dates?

B: No. We are playing one in the Mojave Desert as well, and then we are playing probably one in San Francisco. It isn't confirmed. Then we are going back to New York playing a second show and then we are going to Washington.

S: You are quoted as saying "destruction should be totally friendly...."

B: Cheerfull. The destructive character is cheerfull.

S: Do you want to go into detail?

B: No. It still works. Just to say the destructive character is cheerfull. It's got one intention, this is just to create space.

S: Was there any particular meaning behind your new album title, 'Drawings Of Patient O.T.'?

B: Nothing really connected with the music at all. We didn't know how to call it. It should be called 'The New Sun'.

S: Is there a story behind 'Drawings Of Patient O.T.'?

B: He was a schizophrenic. A painter. He was doing drawings only of people and they all looked the same. When he was asked to draw a policeman or a musician they all looked the same. They hadn't had no body, they just had really long legs; really long arms down to the ground, and a grinning face with no expression at all. They looked a little bit like octopus, just with two legs and two arms.

S: Does he draw with pencil or paint?

B: Pencils. Colour would make it much more confusing. Just with pencil it makes it so ridiculous. He's really good. There is a book existing called 'The Drawings Of O.T.', it's just these drawings of his. For that particular song, Mark was playing a bass line on the rhythm which was already recorded. He was drawing a lot of lines on the paper to mark the irregularity of the rhythm because it was not straight, it was changing a lot of times. And so he marked them all and from that point on we called that song 'The Drawings Of O.T.'

S: If you were asked to describe your music, how would you describe it?

B: I'm sure I wouldn't describe it as post industrial music or something stupid like that.

S: Is there any date set for next time you record something?

B: We've recorded the show tonight.

S: Will there be a record?

B: It will be on ROIR Tapes. They asked us to do something live. We will record the other shows as well and then go in the studio and edit it in other ways. Just to find out what is possible to do with it. Not to put out the usual live tape or whatever, that is boring for everyone.

S: What other plans do you have?

B: That and a love songs EP. There is a lack of contemporary love songs. There needs to be some really convincing contemporary love songs, which stick into your mind. Something that lasts for ten years or more.

\* \* \* \* \*

Anyone wishing to contact Sarah should write to;  
Sarah Coatts, 5863 North 65th Street, Milwaukee, Wisconsin 53218, USA.

There is also a college radio station in Milwaukee, anyone wishing to send material for airplay should write to;  
WMSE, c/o Paul Host, P.O.Box 644, Milwaukee, Wisconsin 53201, USA.

And finally, thanks to Sarah for the interview and John Hoppe for sending it to me.

## Random Contacts.

INDIVIDUAL TERRORIST NETWORK, Jeff Central, 4736 Karl Road, Columbus, OH. 43229, USA.  
'ITN...is a group of individuals bound by no restrictions, no rules. What we do is what we do. Freedom of will, with a focus on the destruction of restricting forces. We place more emphasis on these creative processes, in a world where creativity in its true form doesn't exist. For this reason we choose to remain anonymous. But will time to time, release audio/visual material for public consumption on the grounds that there isn't much audio/visual material around that isn't subjected to standardization. For example, when we do a project we don't know exactly what we're going to do. It's just automatic, the true creative mind, uninhibited & unrestricted in any way.'

Several cassettes have been released through ITN. The only one I have is 'Musicopsychological - Ear Training'. A very good tape of industrial music. If that's the music you like, I suggest you write Jeff for more details of this and other releases.



Henning Mittendorf  
Allendorfer Str. 20 B  
6000 Frankfurt 50  
West Germany

INTERCHANGE, John Smith, 73 Hartington Street, Benwell, Newcastle-Upon-Tyne NE4 6PS, England. Issue 2 of Interchange is out now, this is the best music magazine currently available. Included this time are Attrition, Coil, SPK, Soviet France, The New Blockaders, and more, plus reviews and plenty of contacts. 50p, post free in the UK, add 35p for Europe, 50p for USA or 70p elsewhere to cover postage.

GUT LEVEL MUSIC, 83 Intervale St., Brockton, MA. 02402, USA  
A few IRC's should secure you a copy of Gut Level's mail order catalogue. There is a huge stock of independent US records and tapes plus many items from around the world. If you'd like them to carry your record, tape or magazine send a sample copy. Swaps are also possible.

MALICE, PO Box 241022, Memphis, TN. 38124, USA. Magazine covering the US punk and underground scene. Lots of reviews incl. Factrix/Cazazza, Hunting Lodge, Nocturnal Emissions, Etat Brut.....plus some great graphics. Issue 7 is out now.

AQUILIFER SODALITY, Via Arduino 99, 10015 Ivrea(to), Italy, or Via Umberto I 29, 10010 Quincinetto(to), Italy.  
Amongst their own products are a C90+booklet called 'Hate's Our Belief'. Included are music and graphic works from Dadarotator, Ramleh, Club Moral, MB, Sutcliffe Jugend..... There are also a number of tapes by Mauthausen Orchestra. They also distribute many items including products from Club Moral, Rectification Society, Random Executions, Produktion and Broken Flag.

DISCIPLINE, Mick Gaffney, 23 Dawson Place, London W2 4TH, England. A new issue of this magazine should soon be available. Amongst the contents should be body piercing, porno sect, Decoder, riot/poisonous gases.



MI-MORT CASSETTES PRESENT: CURRENT '93' : MALDOROR EST MORT.  
NURSE WITH WOUND : OOH BABY (COO COO). FASHIONED TO A DEVICE  
BEHIND A TREE. CICONIA. I WAS NO LONGER HIS DOMINANT. COST: £  
2.80 ANT 50P POSTAGE AND PACKING. CHEQUES PAYABLE TO STEVEN S  
TAPLETON. 35 BRACKENBURY ROAD. LONDON. N2. CURRENT '93' ARE:  
TIBET '93' STAPLETON MURPHY SMITH DUCASSE. NURSE WITH WOUND A  
RE: FOTHERGILL STAPLETON TIBET '93'  
WE SIT TOGETHER AND TALK AND GROW EXCITED AND OUR EYES GLITTE  
R AND OUR VOICES GROW SHRILLER JUST AS THE OTHERS DID BEFORE.

## EDITORIAL TRAX

FROM UNIT 02 VITTORE BARONI

In 1984 TRAX enters his fourth year of activity, in all this time we have released several audio/visual modular products, cassettes, two LPs, singles, magazines, etc., as well as organized concerts, exhibitions, festivals. Notwithstanding the general positive response of the music press, in our country and abroad, it was impossible for us to attain any regular form of distribution: remaining the present conditions of a market and an audience that leaves no vital space for independent and not conventional forms of music, we decided not to attempt other productions in the music media that may turn into big financial loss. Though we may still be active with limited edition projects (up to 500 copies), we are far more interested at this time to contribute with our texts, graphics, photos & music to magazines, LP and video compilations, cassettes, etc. In early 84 a track by TRAX Units 01-10 will appear in a double LP album "Three minutes symphonies" on the english label Xtract. We have other material already recorded on professional master tapes & will consider, according to our time and taste, any serious offer of collaboration. After four years spent losing money in my own games, I hope I'll be able soon to buy me some candies!

Address for all TRAX international correspondence:  
Vittore Baroni  
Via Raffaelli 2  
55042 Forte dei Marmi  
Italy  
(Phone) 0584/89445



VP 231, Jolivet Pierre, 11 Allée Du Prunier Hardy, 92220 Bagneux, France. An excellent LP by Pacific 231 ('Unusual Perversions') is out now. Tracks vary from the pulsating sounds of industrial music through to the extremes of power electronics. One side is music from P.231, the other is the result of various collaborations with other artists, including Die Form, Mary-uses Rated, B. Wolf... Also available is a compilation tape featuring various French Bands plus products from Vox Populi and various badges.

06/01/84

Dadizele Belgium

Dear!!!!

28 december is the day Sacré coeur and sacré coeur are born, means are music and others first of all we planned a compilation tape several groups/PERSONS sending a piece of music

under the general flag/theme of "Sacré coeur and sacré coeur" trans: Sacred heart and damned heart this sheet is an invitation to contribute no deadline

each contributor receives a copie when part one is ready reg: information on sacré coeur and sacré coeur activities/products

thanks to *[signature]*  
BLESSED  
contact: sacré coeur plaats 19  
p/a Congres(s) 8658 Dadizele  
Belgium



*K+K*

LAWRENCE BURTON, c/o Do Easy, 14 West St., Shipston-on-Strour, Warwickshire, CV36 4HD, England A C60 cassette by Opera for Infantry can be obtained from Lawrence. As for the music! Well that's pretty difficult to describe. A mixture of piercing electronics and vocals make for quite disturbing listening. £1.50 in the UK, £2.50 elsewhere.

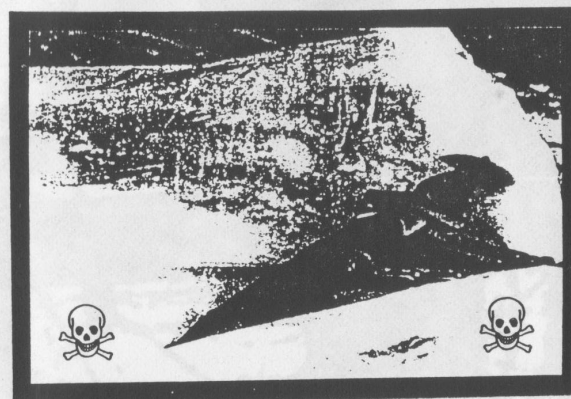
ANAL PROBE, c/o Trev, 77 Solstice Rise, Amesbury, Nr. Salisbury, Wilts SP4 7NH, England. Anal Probe are looking for bands for compilation tapes. Their first will be a benefit tape for Amnesty International. They also have several publications planned: 'The last will & testament - Adolf Hitler' 'The Manson family album' and 'The Revolutionary Catechism - Nechayev'.

CHIMIK COMMUNICATIONS, P.O. Box 1415, Station H, Montreal, Quebec H3G 2W4, Canada. There is now available a really good compilation tape from these. Groups featured are: P16D4, Seppuku Gale, Human Flesh, 039, As Glow Rivers Attain The Power Of The Sand Glass, Legendary Pink Dots, The Red Shift Subunit, Blind Hunters, Konstruktivits, Human Remains, Bone Gossorit, Nurse With Wound, Sylvie & Rabs, Analytic Investigations, Fat & Stress Factor. Cost is 6 Canadian Dollars or equivalent + 1 Dollar postage US/Canada & 2 Dollars overseas. Also available is Analytic Investigations "First Deployment" cost 7 Dollars + postage. All money orders payable to Allan Clark.

SANTIAGO PALOS, P.O. Box 48, Terrassa (Barcelona), Spain. Trepidacion is a magazine available from Santiago. I have issue 5, which includes Cabaret Voltaire, Manson, Whitehouse contacts... Most of the contents are in Spanish. Santiago is interested in new contacts and exchanges for other magazines.

BROKEN FLAG, Gary Mundy, 59 Chapel View, South Croydon, Surrey CR2 7LJ, England. There've been a few changes here. Besides the compilation tapes, all others have been deleted except Ramleh's. Now in stock are LP's by P16D4 and Pacific 231. Some new compilation tapes are available, with others planned. There are also products by M3 and the excellent Parben magazine.

NEKROPHILE RECORDS, P.O. Box 79, 1080 Vienna, Austria. The latest and best tape so far from Nekrophile is Zos Kia/Coil 'Transparent'. Side one is Zos Kia live at Berlin Atonal, 3.12.83 the second side is various studio/live recordings. Write for full details of this and other tapes by Korpses Katatonik, Genesis P-Orridge/Stano Bingo and a compilation tape which includes Hunting Lodge, Korpses Katatonik & Coil.



P.231

ASHENDEN, 29 Langton Way, London, SE3 7LJ, UK. A selection of tapes are available from here. Most come with booklets. Included are releases by The Advocate, Hysterikal Naked, A Funeral Flower & Ashenden. There is also a magazine, This Is Not Enough. Send a SAE or an IRC for some interesting leaflets.

PROTECT & SURVIVE PRODUCTIONS, c/o Cryst, 5 Park Road, Stony Stratford, Milton Keynes, England. There's quite a selection of magazines available from here, well worth sending for a list. Many cover the independent tape scene, and Interchange and Grok are being stocked. If you have a magazine of your own, try sending a sample copy if

you'd like them to stock it. There are also tapes available and Cryst does a very cheap photocopying service, 1.5p per single sided A4 or 2.5p per double sided + postage. Minimum order two double sided A4 sheets, to a maximum of 1000.

OPEN SYSTEM PROJECT, c/o Alain Croibien, 11 rue de L'Ecole, 4051 Strivay, Belgium. Excellent magazine with many reviews of records, tapes & publications, with contact addresses. Issue 4 included Front 242, SPK, Univers Zero. Text is in French.

CLEM, P.O. Box 86010, North Vancouver, British Columbia, V7L 4J5, Canada. The March '84 update of the Contact List of Electronic Music is out now. Packed with information on all forms of the EM field. Not to be missed if you are at all interested in any form of electronic music. Addresses & information is given on record companies, publications, radio, organisations....etc

FRONT DE L'EST, 6 Rue Stendhal, 80000 Amiens, France. Mail order company with large stock of interesting records, tapes, magazines from around the world.